

HUM 390 | Images of Eroticism

Dr. Robert C. Thomas

SPRING 2018

Online via iLearn

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Office: HUM 416, Office Hour: 1:50 PM – 2:50 PM Wednesday in office, via Zoom, via email, via iLearn forum, or by appointment.

Course Website: <http://pornstudies.co/>

This course meets the following requirements: Upper Division UD-C: Arts and/or Humanities, SF State Studies: Global Perspectives, GE Segment 3

IMAGES OF EROTICISM

COURSE DESCRIPTION

This course is a critical study of the relations between eroticism and forms of human expression, including that form of expression we have come to name “pornography.” The historical formation of the concept of “pornography,” including its relation to modernism/modernity, will be foundational for this course. Equally foundational will be those works that seek to simultaneously challenge and reconceptualize the concept of pornography (e.g. *In the Realm of the Senses*). We will consider important theoretical texts (Foucault, Bataille, Williams, Kendrick, Nash, Preciado), historically censored films, recent hard-core art films (*Shortbus*, *9 Songs*), alt porn (*New Wave Hookers*), 1970’s narrative porn (*Sex World*), and narrative films that deal with issues pertaining to the social construction of sex (*Deep End*). We will read significant recent works from feminist, black and, trans theorists in the cutting edge field of porn studies: Paul Preciado’s *Pornotopia: An Essay on Playboys Architecture and Biopolitics*, Jennifer C. Nash’s *The Black Body in Ecstasy: Reading Race, Reading Pornography*, and Linda Williams’ *Screening Sex*, the latter of which will serve as an anchoring text for the class. In addition to our work on the concept of pornography, we will think pornography as a genre of film (i.e. a form of expression that makes use of cinematic and social conventions). Genre films (which are probably the majority of the films that you see) are those that feature scenes you have seen so many times before, in so many different ways, that you expect to see them again and again depending on the type or genre of film (western, zombie, porn, action, etc.). Genre films don’t just employ cinematic conventions, they also teach us about social conventions, and pornography is no exception (this is particularly true with regard to constructions of gender and sexuality). Students will gain foundations for critically thinking about obscenity, pornography, and sexuality, as well as the ability to think about and analyze “hard-core” films as a genre. This will enable us to look at the social conventions surrounding sexuality and gender expressed in these works. Students will learn to think critically about various aspects of pornography, censorship, obscenity, sexuality, desire, gender, feminism, gay and lesbian sexuality, sadomasochism, and other subjects in a cross-cultural and comparative historical framework. Throughout this course we will endeavor to think our relation to these subjects in the context of the historical present. Please be aware that my courses typically build over time. If you do not read the assigned readings, if you don’t take notes, if you are not otherwise engaged with what we are covering, you will likely do poorly in the class. While we are doing some really cool things in this course, this is

still a challenging class. Please don't take it if you have no interest in doing this work. Above all, we are not watching films to get people "off" but to analyze them critically. Many of the films we will watch in class will be graphic and sexually explicit, including "hard core" images of sexual acts. Some of the films we will watch have been previously banned and/or heavily censored. The social reaction against these films and the social taboos associated with them will form a part of our critical study. While we will all have strong reactions to some of these films, we will endeavor in this class to think critically—beyond the level of mere reaction. It is not just that some of these films shock us that is important to our study, but what that shock is meant to do (critically). In other words, how they have the ability to make us think. The above disclaimers aside, everyone is welcome in this class. The online forums are a space where students are allowed to have a voice. It's really important, especially with what is going on in the world, that we support each another and strive to be respectful of our differences, our contributions, and our points of view. From the primary course materials (written by women, women of color, trans men, and sexual minorities) to the work we will do in the online forums, this is an inclusive class.

Prerequisites: ENG 114 or consent of instructor.

Course trailer

<https://www.youtube.com/watch?v=tmKnSILB9XE>

Screencast on course website

<https://www.youtube.com/watch?v=H2m3b8xygwg>

REQUIRED TEXT BOOKS (available at the SFSU bookstore)

- Beatriz Preciado – *Pornotopia: An Essay on Playboys Architecture and Biopolitics*
- Jennifer C. Nash – *The Black Body in Ecstasy: Reading Race, Reading Pornography*
- Linda Williams – *Screening Sex*

ON-LINE ESSAYS AND ARTICLES (posted to the course website/iLearn)

- Giorgio Agamben, "What is an Apparatus?"
- Michel Foucault, "Introduction" to *Herculine Barbin: Being the Recently Rediscovered Memoirs of a French Hermaphrodite*
- Michel Foucault, "22 January 1975" from *Abnormal: Lectures at the College de France 1974 – 75*
- Walter Kendrick, "Preface" and "Origins" from *The Secret Museum*
- Laura Kipnis, "How to Look at Pornography" from *Pornography: Film and Culture*
- Oshima Nagisa, "Sexual Poverty," "Sex, Cinema, and the Four-and-a-Half-Mat Room," "Theory of Experimental Pornographic Film," and "Text of Plea" from *Cinema, Censorship, and the State*
- Beatriz Preciado, "The History of Technosexuality" from *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era*
- Deborah Shamoan, "Office Sluts and Rebel Flower Girls: Japanese Comics for Women" from *PornStudies*

- Isabel Teng, “The Road to Ruin: Chapter One: Antiquity” from *Pornography: The Secret History of Civilization*
- Linda Williams, “Porn Studies: Proliferating Pornographies On/Scene: An Introduction” from *Porn Studies*
- Yvonne Tasker, ["Permissive British Cinema?"](#)
- Christopher Weedman, [“Optimism Unfulfilled: Jerzy Skolimowski's *Deep End* and the 'Swinging Sixties'”](#)

Optional Essays

- Lynn Hunt, “Obscenity and the Origins of Modernity, 1500 - 1800” from *The Invention of Pornography* (optional)
- Georges Bataille, *Erotism* (selections) (optional)
- Miller-Young, [A Taste for Brown Sugar](#) (selection) (optional)
- Ara Osterweil, “Andy Warhol's Blow Job: Toward the Recognition of a Pornographic Avant-garde” (optional)
- Oshima Nagisa, “Nagisa Oshima on *In the Realm of the Senses*” (compiled from “Campaigner in the World of the Absurd,” an interview with S. Suga, in *Framework* (Norwich), no. 26–27, 1985)

Optional Books

- Georges Bataille, *Story of the Eye*

Required Handouts and Study Questions

- Study Questions on *9 Songs*
- Study questions on Walter Kendrick
- Study questions on *Pornography: The Secret History of Civilization*
- Review Questions on *Pornography: The Secret History of Civilization* and *The Secret Museum*
- Thinking About *Andy Warhol's Blow Job*
- Study Questions on *The Black Body in Ecstasy*
- Study Questions on *Sex World*
- Study Questions on *Deep End*
- Study Questions on *Belladonna of Sadness*
- "Psychedelic, Feminist, Anime, Revolutionary Porn: Some Brief Notes on *Belladonna of Sadness*"
- Study Questions on *In the Realm of the Senses*
- Study Questions on *Shortbus*

FILMS (Alphabetical by Director)

- Eon Mckai – *New Wave Hookers* (USA, 2006)
- John Cameron Mitchell – *Shortbus* (USA, 2007)
- Nagisa Oshima – *In the Realm of the Senses (Ai No Corrida)* (Japan, 1976)

- Jerzy Skolimowski – *Deep End* (USA/Germany/Great Britain, 1970)
- Anthony Spinelli – *Sexworld* (USA, 1977)
- Kate Williams – *Pornography: The Secret History of Civilization* (USA, 1999) (selection)
- Michael Winterbottom – *9 Songs* (Great Britain, 2005)
- Eichi Yamamoto – *Belladonna of Sadness* (Japan, 1973)
- *Andy Warhol's Blow Job* (USA, 1964) (short film)

ASSIGNMENTS & GRADING

GRADING

- First Paper 20%
- Second Paper 20%
- Final Paper 40%
- Forum Posts 10%
- Final Exam 10%

WEEKLY STRUCTURE

This class spreads the work due over the course of the week. You should plan your schedule as follows:

- **Wednesday:** All assigned readings and film screenings should be completed by the end of the day.
- **Thursday:** Film notes (if any) should be handed-in via iLearn **no later than 11:55pm.**
- **Friday:** **Required** forum posts should be posted to iLearn **no later than 11:55pm.**
- **Sunday:** The first two papers due (see the schedule/modules/syllabus) should be posted to TurnItIn **no later than 11:55pm.** The final paper will be due Wednesday, May 23rd by 11:55PM.

NOTES

- You should take notes on ALL of the films. You will need these notes to successfully write your papers and complete the course. For five of the films we study, these notes need to be handed in online in iLearn. You should hand them in **no later than 11:55 PM PST on Thursday.** These notes are part of your research. They are part of (and factor into) your paper grade. (obviously, any documentaries will result in lengthier notes than narrative films. But the study questions give you a guide for things to look for in the films.) There is no formal structure for the notes (they are your notes, after all). It is fine to write them out by hand and scan them, then upload them, if that works best for you.
- **Film notes are required to be turned in for the following weeks: Two, Three, Eight, Ten, Eleven.**

FORUMS

- **The forums** are there for students to ask me questions about the materials, to allow you to interact with other students about the material, and **to provide a voice for you and your**

learning. You should think of these activities as part of your research and a virtual classroom discussion. Ten of the forums are required, as listed in the schedule in the iLearn modules. Optional forum days can be participated in on an as needed basis. You should post to the forum on required modules **no later than 11:55 PM PST on Friday**. You are encouraged to interact with your colleagues, but it is not required.

- Your posts should be substantial and thoughtful and should demonstrate engagement with the assigned materials, including the video lectures and readings.
- I will be regularly checking-in and interacting with you in the forums. (Note: if anyone has any questions or issues with this format/schedule, please do not hesitate to discuss this with me. This is **your** class and i am here to help you succeed.)
- **Forum posts are required for the following weeks: One, Two, Three, Five, Six, Seven, Eight, Ten, Thirteen, and Fourteen.**

Students who regularly engage in these activities are the most successful students in this course. This is a unique and challenging course and I want you to get the most out of it.

PAPERS

There will be 3 papers required (following the requirements for segment III and/or UD-C). There will be an initial writing assignment for a 2-page paper, a second 2-page paper, and a final 6-page paper in length (all typed and double spaced). There will be a handout on the essay assignments before each essay is due. Each essay must contain the required pages of formal *college level writing*. Your essays must demonstrate *mastery of the reading material and course lectures* for the assignments (your grade will be based on this). *All essays must be critical. No grade will be awarded for non-critical writing.* No rewrites of written work. No late papers accepted. *Plagiarism in any of the course assignments, in any form, will be dealt with harshly and will be forwarded to the Dean's Office for appropriate action.* Plagiarism on any assignment will also result in a grade of F for the assignment. (Please note that Wikipedia is NOT a critical source and cannot be used for college writing. The same is true of IMDB.) No incomplete grades will be given.

Papers are due Sunday, 2/18 by 11:55 PM; Sunday 4/1 by 11:55 PM; and Wednesday 5/23 by 11:55 PM.

Students are responsible for completing all the assigned course work. Students should act as though the course is Wednesday night course (even if they are doing their work at other times) in order to follow a basic structure and complete assignments in a timely manner.

FINAL EXAM

A final exam will also be required. The final exam will consist of ten questions. If you do not read the course material, watch the films, or view the lecture /discussion videos you will fail the final exam. The questions are a combination of true and false, multiple choice, and short answer questions.

The final exam will be given in iLearn on Wednesday, May 23rd.

Warning: This is a difficult and challenging course. If you do not do the course readings, you will be completely lost. The biggest mistake that students make on the essay assignments is to not actually read the assignment and/or fully follow the instructions (or fully answer the questions). Additionally, if your paper does not demonstrate that you've read the assigned books, you will be graded down significantly and may not receive a passing grade.

LEARNING OBJECTIVES

1. Identify, distinguish and appraise the ways in which different cultures at different moments of their histories and different levels of the same culture represent, in both verbal and visual modes, the search for, the experience of and the consequences of sexual pleasure.
2. Master the techniques used for analyzing the representation of eroticism in both verbal and visual modes of cultural production. Master skills necessary for literary and art historical analysis.
3. Identify and recognize the relationships between a variety of historical, psychological, cultural and economic contexts and the works of erotic art which are produced in these contexts.
4. Investigate the relationship between two different modes of cultural expression-the verbal and the visual-and their advantages and disadvantages as means of representing eroticism.
5. Master the writing skills necessary to write analytical papers comparing erotic works of different forms and from different cultures.
6. Analyze the ways in which different ethnicity, social and economic status, cultural traditions and gender choice give rise to different notions of what constitutes the erotic and how best to represent that in art, music and literature.

SEGMENT THREE WRITING REQUIREMENT

To meet the segment III writing requirement, you will be required to write 10 pages of writing. These papers are "formal" and will be read and graded by the professor. You will be expected to argue coherently, to support your arguments with detailed examples from the works analyzed, to edit your papers for spelling, grammar punctuation and agreement, and to meet recognized standards for notes and bibliography when relevant. All of the above will be taken into account in the grading of these assignments. This course satisfies part of the General Education, Segment III requirement. Ten pages of formal critical writing, which will be graded by the professor for style and content, will be required (see below).

STATEMENT ON DISABILITIES

Students with disabilities who need reasonable accommodations are encouraged to contact the instructor. The Disability Programs and Resource Center (DPRC) is available to facilitate the reasonable accommodations process. The DPRC is located in the Student Service Building and can be reached by telephone (voice/TTY 415-338-2472) or by email: dprc@sfsu.edu

STATEMENT ON SEXUAL ASSAULT

SF State fosters a campus free of sexual violence including sexual harassment, domestic violence, dating violence, stalking, and/or any form of sex or gender discrimination. If you disclose a personal experience as an SF State student, the course instructor is required to notify the Dean of Students. To disclose any such violence confidentially, contact: The SAFE Place - (415) 338- 2208; http://www.sfsu.edu/~safe_plc/ Counseling and Psychological Services Center - (415) 338- 2208; <http://psyservs.sfsu.edu/> For more information on your rights and available resources: <http://titleix.sfsu.edu>

STUDENT DROPS

Students who do not attend the first class meeting will be dropped. It is the students' responsibility to drop the course after the first class session. Students who stop attending but do not drop will be given a WU grade. Please be aware that a WU grade is counted as an F for GPA purposes. Enrollment in this course constitutes your agreement to abide by all of the above rules and policies.

Tentative Course Schedule (Instructor Reserves the Right to Revise)

1. WEEK ONE | INTRODUCTION TO THE CLASS

To Complete Today's Class

1. Read the Syllabus and become familiar with the iLearn site (it is optional to review the course website, pornstudies.co).
2. Watch Welcome to Images of Eroticism video (5 minutes)
3. Watch How to Use iLearn video (3 minutes)
4. Watch Intro to the Class video (4:28 minutes)
5. Post to the **required** Welcome and Introduction Forum.
6. Post any additional questions you have to the "Questions About The Content Of The Course, The Syllabus, and iLearn" forum

2. WEEK TWO | 9 SONGS

Key topics: film genres, gender, hard-core sexuality in narrative films, sex, drugs, and rock n' roll, form (style) and content in cinema.

TO COMPLETE TODAY'S WORK

1. Read the "Study Questions on *9 Songs*."
2. Watch the Intro Lecture to *9 Songs*.
3. Watch the film *9 Songs* (take notes about the film).
4. Post your notes on the film no later than 11:55 PM on Thursday.
5. After posting your notes, post in the **required** forum no later than 11:55 PM on Friday.

3.

Key topics: the Secret Museum, the invention of pornography, modernism/modernity, comparison of Ancient Rome, Ancient Greece, Ancient Peru culture, works, productions of expression to Victorian cultural values, practices and relations; the obscene publications act of 1857; masturbation as a public health threat, pornography as a public health threat, obscenity, pornography, and modernity.

1. READ

- Walter Kendrick, "[Preface](#)" and "[Origins](#)" from *The Secret Museum*
- Catherine Vout, "[The Shock of the Old: What the Sculpture of Pan Reveals About Sex and the Romans](#)"
- Isabel Teng, "[The Road to Ruin: Chapter One: Antiquity](#)" from the book *Pornography: The Secret History of Civilization*
- Study questions on Walter Kendrick (below)
- Study questions on *Pornography: The Secret History of Civilization* (below)
- Lynn Hunt, "[Obscenity and the Origins of Modernity, 1500 – 1800](#)" from *The Invention of Pornography* (**optional**)

2. WATCH

- Introductory Lecture to the Film (5:49)

3. WATCH

- *Pornography: The Secret History of Civilization*, "The Road to Ruin" (50 minutes)

TAKE DETAILED NOTES!!!

4. WATCH

- Discussion / Lecture on *Pornography: The Secret History of Civilization* (30 minutes)

5. WATCH

- Discussion / Lecture on Walter Kendrick's *The Secret Museum*. This includes a discussion of the essay prompt at the end. Additionally, I discuss next week's class material and things to look for (23 Minutes)

6. POST

- Post your notes on the film no later than 11:55 PM on Thursday.

7. POST

- Post in the **required** forum no later than 11:55 PM on Friday so we can all help each other with this material.

HANDOUT OF 2-PAGE PAPER PROMPT

- There is an **optional** forum for questions on the prompt.

4. WEEK FOUR | 2-PAGE PAPER DUE ON WALTER KENDRICK AND PORNOGRAPHY @ 11:55 PM | ANDY WARHOL | LINDA WILLIAMS

Key Topics: etymology of obscenity, history of obscenity, on/scene, Feminist porn studies, history of feminism and porn studies, teaching porn.

1. READ

- Linda Williams, "[Porn Studies: Proliferating Pornographies On/Scene: An Introduction](#)" from *Porn Studies*
- Ara Osterweil, "[Andy Warhol's Blow Job: Toward the Recognition of a Pornographic Avant-garde](#)" (**optional**)

2. WATCH

- Andy Warhol's *Blow Job* (it's short, you will get the main idea fairly quickly)

3. READ **after** you've watched the film (no cheating):

[Thinking About Andy Warhol's Blow Job](#) (handout from Dr. Thomas)

4. After you have completed all of the activities, you are welcome to post to the **optional** online forum.

YOU DO NOT HAVE TO POST ANY FILM NOTES TODAY

2-PAGE PAPER DUE ON WALTER KENDRICK AND *PORNOGRAPHY: THE SECRET HISTORY* on TurnItIn (the system is set to stop accepting papers after 11:55PM on Sunday 2/18)

1. [Check list for first paper assignment](#) READ THIS BEFORE HANDING IN YOUR PAPER

2. Review Questions on *Pornography: The Secret History of Civilization* and *The Secret Museum* (READ BEFORE HANDING IN YOUR PAPER) (below)

5. WEEK FIVE | *PORNOTOPIA*: PLAYBOY'S ARCHITECTURE, BIOPOLITICS, AND STAG FILMS

Key topics: constructions of male subjectivity, including those that go against the heteronormative dominant, around mid-century modern technologies and paradigms of “pornography;” Playboy's architecture, masculinity and interior space, the home, the bachelor pad.

1. READ

- Preciado, *Pornotopia*, 9-65

2. WATCH

- Film – Pornography: The Secret History of Civilization, *Episode 4, "Twentieth Century Foxy: Film"* (Directed by Chris Rodley) --You only have to watch up to 16:08, which is the section of the film on stag films.

3. WATCH

- Brief video discussion of *Pornotopia*

4. WATCH

- Short Video Lecture on the Concept of "Biopolitics" (6:58)

5. POST

- Post to the **required** online forum no later than 11:55 PM on Friday.

YOU ARE **NOT** REQUIRED TO POST FILM NOTES TODAY.

7. WEEK SIX | THE HISTORY OF SEXUALITY

Key topics: Michel Foucault, the history of sexuality (sex, gender), discipline, apparatuses, three figures of “abnormality” in the 19th century (the human monster, the individual to be corrected, the masturbating child), hermaphrodites and the medical invention of sex/gender/sexuality, truth and sex, post-disciplinary relations to sexuality.

1. READ

- Paul Preciado, “[The History of Technosexuality](#)” from *Testo Junkie*
- Michel Foucault, “[Chapter Three: January 22, 1975](#)” from *Abnormal*
- Michel Foucault, “[Introduction to *Herculine Barbin*](#)”

2. WATCH

- A brief discussion of the history of sexuality and Foucault (22:53)

3. WATCH

- Short video lecture on the history of sexuality (6:55)

4. POST

- Post to the **required** online forum no later than 11:55 PM on Friday.

5. WATCH

- Preparing for the Next Two Weeks of Class (2 Minutes)

8. WEEK SEVEN | RACE, PORNOGRAPHY, AND THE PERFORMATIVE (Part One)

Key topics: Race and the performative, post-colonial representations of black bodies and pornography, 1970’s blaxploitation, black female sexuality, race-pleasures, speech acts, language, anti-pornography feminism.

1. READ

- Nash, *The Black Body in Ecstasy* 1-26 (“Introduction”), 59-82 (“Speaking Sex/Speaking Race”), 83-106 (“Race-Pleasures”).
- Study Questions on *The Black Body in Ecstasy* (these study questions are for both weeks of this work).

2. WATCH

- Jennifer C. Nash lecture, [“The Black Body in Ecstasy”](#) (this lecture condenses material from the first three chapters of the book) (53:57)

3. WATCH

- Short video lecture, “What is a Performative?” (10:05)

3. POST

- Post to the **required** online forum no later than 11:55PM on Friday

9. WEEK EIGHT | FILM: *SEXWORLD* | RACE, PORNOGRAPHY, AND THE PERFORMATIVE (Part Two)

Key topics: race and pornography, performatives, speech acts, 1970’s mainstream pornography, bodies in mainstream pornography as depicted in different eras, pornography and class, social attitudes towards sex, as well as all key topics from last week not listed here (continued).

There are two options for completing this week's module. Feel free to choose the one that you are most comfortable with based on your knowledge of the film and its hyperbolic racialized performances as critically discussed in Nash's book.

OPTION #1

1. READ

- Study Questions on *Sex World*

2. WATCH

- Film – *Sex World*

3. WATCH

- Discussion of *Sex World* (38 minutes)

4. WATCH

- A brief discussion of the analysis of *Sex World* in *The Black Body in Ecstasy* (9:51).

5. POST

- Post your film notes no later than 11:55PM on Thursday.

6. POST

- Post to the **required** online forum no later than 11:55PM on Friday.

OPTION #2

1. READ

- Study Questions on *Sex World*
- Miller-Young, [*A Taste for Brown Sugar*](#) (selection)

2. WATCH

- Discussion of *Sexworld* (38 minutes) (above)

3. WATCH

- A Brief Discussion of the analysis of *Sex World* in *The Black Body in Ecstasy* (9:51) (above)

4. POST TO THE **REQUIRED** FORUM BY 11:55PM ON FRIDAY.

Explore Beyond the Course Materials

- Ariane Cruz, [*The Color of Kink: Black Women, BDSM, and Pornography*](#) (optional)
- Miller-Young, [*A Taste for Brown Sugar*](#) (selection) (optional)

Prepare your schedule for the Wakefield Poole Assignment after the break.

TO DO FOR THE NEXT CLASS SESSION

READ

- Susanna Paasonen, "Between meaning and mattering: on affect and porn studies"

SPRING BREAK – NO CLASS

10. WEEK NINE | FILM SCREENING WAKEFIELD POOLE'S *BIJOU* | 2-PAGE PAPER ON *BIJOU* DUE VIA TURNITIN @ 11:55PM ON SUNDAY 4/1

Key topics: affect, the art of (pornographic) cinema, class and pornography, form and style, film reception and meaning, 1970's gay pornography.

READ

- Susanna Paasonen, "Between meaning and mattering: on affect and porn studies"

WATCH

- Film screening – *Bijou* (1973) (the film is approx. 70 minutes long).

NOTE: IN ORDER TO DO TODAY'S CLASS ASSIGNMENT YOU MUST DO THE FOLLOWING WORK **IN THE CORRECT ORDER**. TRUST ME, I THINK YOU WILL ENJOY THIS EXERCISE.

1. Watch *Bijou* at home. Watch the film very carefully. Do not be distracted by anything else while you are watching it. Pay attention to the visual language used in the film.

- What is going on?
- What do you see?
- What does any of this mean?
- How or what do you feel as you watch this?

Take careful notes about your experience of the film. You can simply describe what you are seeing, what you are thinking, what you are feeling as you watch the film. There is no right or wrong way for you to take such notes. Summarize your experience of the film in a one page, typed, double spaced paper.

2. AFTER watching the film, watch the director's commentary on *Bijou*. You can also just listen to it. Take careful notes on Poole's commentary. Think about the following:

- Why was the film shot this way?
- What about the form and the technical aspects of the film?
- How is this different from what you imagined?
- Take note of anything you think is important.

Write a one page, critical, analysis of the film based on the information in the commentary, but also analyzing the difference between what you were thinking as you watched the film (which is perfectly valid) and the artifice at work in the creation of this film.

What does this teach you about the experience of watching any film, including possibly even a hard-core film? What did it teach you about the artifice of this film (how it was made)? Include a quote from today's assigned reading in your analysis.

3. Combine both pages of writing to complete your second paper assignment.

DO NOT WATCH THE COMMENTARY UNTIL YOU HAVE WATCHED AND WRITTEN ABOUT THE FILM

THERE IS NO ONLINE FORUM TODAY

YOU DO NOT HAVE TO POST ANY FILM NOTES TODAY

11. WEEK TEN | *DEEP END*

Key topics: the sexual revolution, patriarchy, commodification, capitalism, abuse, gender, the social organization of sex, individuation, partial object relations.

1. READ

- Yvonne Tasker, “Permissive British Cinema?”
- Christopher Weedman, “Optimism Unfulfilled: Jerzy Skolimowski’s *Deep End* and the ‘Swinging Sixties’”
- Study Questions on *Deep End*

2. WATCH

- Introduction to *Deep End* (9 minutes)

3. WATCH

- Film – *Deep End* (92 minutes)

4. WATCH

- Lecture / Discussion of *Deep End* (24 minutes).

5. POST

- Post your notes on the film no later than 11:55 pm on Thursday

6. POST

- Using the study questions and all of the course materials above as a guide (or jumping off point), post to the **required** online forum no later than 11:55 pm on Friday.

Explore Beyond the Course Materials

I recommend watching as much of documentary on the making of the film, *Getting Started* (iLearn) as you can. It's really great! (74:55) **Do Not Watch Until AFTER You Have Watched the Film**

TO DO FOR THE NEXT CLASS SESSION

READ

- Deborah Shamoon, “[Office Sluts and Rebel Flower Girls: Japanese Comics for Women](#)”

12. WEEK ELEVEN | *BELLADONNA OF SADNESS*

Key topics: psychedelic, revolutionary, feminist, anime, porno; Japanese anime, the French Revolution, trauma, gender and class in the Middle Ages, patriarchy, feminism, Japanese comics for women, the female gaze, female masochism, S&M, the social configuration of gender in relation to depictions of rape in Japanese culture.

1. READ

- Deborah Shamoon, “[Office Sluts and Rebel Flower Girls: Japanese Comics for Women](#)”
- Study Questions on *Belladonna of Sadness*
- Handout on *Belladonna of Sadness*

2. WATCH

- *Belladonna of Sadness* (JAPAN/1973)

The version in iLearn is of low quality. You might want to consider watching a higher quality version.

- Film – *Belladonna of Sadness* (online rental 3.99 @ the URL below)
- <https://www.youtube.com/watch?v=qyZOdkM-x8E> Take Notes on the Film!
- [Filmstruck](#) has a 14-day free trial subscription and I believe they have both *Belladonna of Sadness*, plus *In the Realm of the Senses* (the latter with extras).

3. POST

- Post your notes on the film no later than 11:55PM on Thursday.

4. POST

- Post to the **optional** online forum no later than 11:55PM on Friday.

13. WEEK TWELVE | OSHIMA NAGISA, *IN THE REALM OF THE SENSES* (PART ONE) || **FINAL ESSAY PROMPT HANDED OUT**

Key topics: comparison of Edo, Meiji, and post-Meiji era's in Japan: forms of expression, social organization of sex, Shunga (Japanese woodblock prints), modernism and modernity. *In the Realm of the Senses* in its cultural context(s), censorship, feminism, patriarchy, militarism and fascism in 1930's Japan, comparison to the modern invention of pornography and modern obscenity.

READ (NOTE: IF YOU DON'T DO THE READINGS YOU WILL BE LOST)

- Oshima Nagisa, "Sexual Poverty," "Sex, Cinema, and the Four-and-a-Half-Mat Room," "Theory of Experimental Pornographic Film" and "Text of Plea" from *Cinema, Censorship, and the State*
- Study Questions on *In the Realm of the Senses*

TO COMPLETE TODAY'S MODULE

1. READ

- ALL of the assigned readings before watching the film (you will not understand the film without doing the readings).

2. WATCH

- Introduction to *In the Realm of the Senses* video lecture (6:34)

3. WATCH

- Film – *In the Realm of the Senses (Ai no corrida)*

4. WATCH

- Lecture/Discussion on *In the Realm of the Senses* (23:22)

5. WATCH

- Lecture/Discussion on Oshima's *Cinema, Censorship and the State* (21:50)

6. Post in the **optional** forum with any responses and questions you have. Feel free to ask me any questions or for additional direction in the forums.

YOU DO NOT HAVE TO POST YOUR NOTES ABOUT THE FILM TODAY

Please do not read or pay any attention to any commentary on this film by Donald Richie. He was a nice guy, but not a very good scholar. His take on this film goes against Oshima's own views.

14. WEEK THIRTEEN | OSHIMA NAGISA: *IN THE REALM OF THE SENSES* (PART TWO)

Key topics: see last week's course key topics (continued); plus: Bataille, limit-experience, the materiality of sex, partial object relations.

1. READ

- Linda Williams, "Hard-Core Eroticism" in *Screening Sex* (I recommend the sections on *shunga* and the analysis of the film titled "The Bullfight of Love")
- Linda Williams, "Introduction" in *Screening Sex* (pay particular attention to the sections on Bataille).

2. WATCH

- Lecture/Discussion on Linda Williams and Bataille (19:15)

3. Post to the **required** forum no later than 10:55PM on Friday

YOU DO NOT HAVE TO POST ANY NOTES TODAY

15. WEEK FOURTEEN | "PORNOGRAPHY" AS A GENRE

Key topics: pornography and genre theory, pornography and/as social criticism

1. READ

- Laura Kipnis, "[How to Look at Pornography](#)" from Peter Lehman (ed) *Pornography: Film and Culture*

2. WATCH

- Short instructional video on "Affect, Shocks, S&M, and Porn" (7:57) This brings together a lot of the material we have covered in the middle to back half of the semester.

3. WATCH

- Short Video Lecture on Porn and Genres (5:58)

. WATCH/READ/VIEW

- Any kind of "pornographic" film, artwork, video, literature, music, work of expression that you choose

This could be:

- something censored
- something that falls within any genre or form
- This can include short clips on, for example, from the famous websites everyone knows, or any online porn site
- Tumblr porn
- Webcam porn
- This can be artwork
- This can be literature

- This can be music
- This work can be from any other era
- This work can be short or long (it does not have to be a feature film)

There are two subscription-based streaming services with pornography geared specifically towards women: Erika Lust's [Lust Cinema](#), which curates all kinds of pornography from a female perspective, and [CrashPadSeries.com](#), which features lesbian porn made by lesbians for lesbians. These are wonderful sites that, due to their subscription model, makes it more difficult for me to teach (it's important that the media I teach be accessible to all students in the class). It is worth your time to read the "about" statements for both sites (linked above), even if you don't choose to write about content from either of these services.

4. Write a substantive forum post analyzing the work you have chosen to write about. This should be approximately two paragraphs and show that you have carefully looked at, studied and thought about the form you have chosen. Post by 11:55 PM on SUNDAY (to give you extra time), .

Some sample questions to get your started (you don't have to use these, they are just there for you for guidance):

- How does this work reflect social norms and values (e.g. gender, sex, race, class, etc.)?
- How does this work reflect genre forms? (e.g. the classic "money shot")
- How does this work reflect common tropes in forms of "pornographic" or sexual expression? (e.g. *The Pizza Boy*, *He Delivers*).

You **do not** have to post the videos you are watching or provide links. (Though you may provide a link if you want.) This allows you to include some element of description as part of your analysis (a common feature of critical writing on media/film). Feel free to be reflective in this exercise. The point is not so much to classify and name these forms, but rather to "do" the work of genre analysis: that is, to look at how these works of expression (in this case, "pornography") reflect social norms and values and what they teach us about ourselves, as well as to analyze them as formal works of expression (e.g. to think about how the formal properties of the work relate to its meaning).

THERE ARE NO FILM NOTES DUE TODAY

You will be able to use this assignment as part of your final essay.

16. WEEK SIXTEEN | THERE ARE TWO OPTIONS FOR YOUR WORK THIS WEEK

OPTION 1 | HARD CORE ART FILM: *SHORTBUS*

Key topics: spectacle, sweetness, separation, indie art/alt porn, patriarchy, post-9/11, connections with other work we've done this semester, representations of sex, gender, etc.

READ

- Linda Williams, "Philosophy in the Bedroom" in *Screening Sex*

- Study Questions on *Shortbus*

WATCH

- Film – *Shortbus*
- Post-film discussion

TO COMPLETE TODAY'S MODULE

1. Do the assigned reading
2. Watch the film
3. Take notes about the film.
4. Watch the post-film discussion video.
5. Post in the forum below with any responses or questions you have.

YOU DO NOT HAVE TO POST YOUR NOTES ABOUT THE FILM TODAY

17. WEEK SEVENTEEN | FINAL 6-PAGE PAPER DUE VIA TURNITIN | FINAL EXAM (MAY 23rd)

Check list for final paper assignment READ THIS BEFORE HANDING IN YOUR PAPER

Final 6-Page Paper Due by 11:55 PM via TurnItIn on May 23rd (DO NOT BE LATE!!!)

Final Exam due by 11:55 PM via TurnItIn on May 23rd (DO NOT BE LATE!!)

OPTIONAL EXTRA CREDIT ASSIGNMENT | ALT-PORN | *NEU WAVE HOOKERS*

Key topics: Brechtian distanciation (breaking the fourth wall) and porn, alt porn, patriarchy, male gaze, female desire and subjectivity, prostitution, technology and pornography, the apparatus of pornography, post-cinematic, détournement (aka remixing).

1. READ

- Laura Kipnis, "[How to Look at Pornography](#)" from Peter Lehman (ed) *Pornography: Film and Culture*
- Giorgio Agamben, "[What is an Apparatus?](#)"
- Wikipedia Entry on "Distancing Effect" (*Verfremdungseffekt*) https://en.wikipedia.org/wiki/Distancing_effect (NOTE: I generally discourage use of Wikipedia, but this is a decent entry and gives you places to jump off to for further research.)

2. WATCH

- Short instructional video on “Affect, Shocks, S&M, and Porn” (7:51) This brings together a lot of the material we have covered over the course of the semester.

3. WATCH

- Short intro to *Neu Wave Hookers* (11:24)

4. WATCH

- Film — *Neu Wave Hookers* (Note: This is a 54-minute edited series of selections from the film and not the full film, which is too long to assign. It jumps over numerous scenes to give you a general sense of the style and form of the film.)

5. WATCH

- Main analysis of the film from my lecture of 2016 (9:55)

6. WATCH

- Introduction to my lecture from which the above material was taken (this goes over the relation between Walter Kendrick, the Secret Museum, prostitution, and the film, some of which is material you are very familiar with, presented in a general way for other scholars).

7. POST

- Post any questions you have for me in the **optional** online forum

YOU DO NOT HAVE TO POST FILM NOTES FOR THIS CLASS SESSION